# THE KINEMATOGRAPH AND LANTERN WEEKLY.

EDITED BY THEODORE BROWN

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# A Prosperous New Year to all our Readers.


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**Notice.**

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

**"THE KINEMATOGRAPH WEEKLY,"**
**9, Tottenham St., London, W.**
*Telegrams—"Heronicus, London." Telephone—4777 Gerrard.*


## Kinematograph & Lantern Weekly

JANUARY 2, 1908.

**Educational Film of the Future.** In our last we pointed out the need of educational films being as full of teaching power as possible. When considering what shall be included in a film subject of this nature and what shall be left out altogether, it is necessary for the manufacturer to bear in mind several important points. The subject selected may be pregnant with interesting features, but it is not always wise to include them on that score alone, especially when the particular features to which we refer are equally well made manifest through the medium of an ordinary lantern slide. With few exceptions films hitherto taken for purposes of education have served to give a general idea of the subjects they were intended to illustrate, thus serving as a stepping stone to something more definite in character. What is wanted now is a careful classification of the various subjects in which the kinematograph picture may be found especially useful, followed by a still more careful selection of all those phases of the work which need more precise attention. If, for instance, we have determined to provide a film that shall be capable of teaching the would-be gardener lad how to conduct his operations, let us illustrate the whole process of a specified section of the industry. Take, for example, "grape growing." Step by step the student is shown the whole process. He sees the planting of the vine in the hothouse, the training of its branches over suitable supports, the pruning of superfluous growth, and he is shown the vine in flower. Then as it develops the small berries.

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**Be Definite.** Now is depicted the operations of "thinning," showing how the more imperfect berries are cut out by means of a special pair of scissors. At this point it would be well to give a large view of the subject, the picture space being filled with the operator's hands and the bunch of berries he is thinning, together with a second bunch of grapes, which he leaves to grow on without attention. Next comes a very tedious process, in that a kinematograph camera must be set up in such a position as to take in the two bunches of grapes—exposures being made at intervals spread over a period of months. In this way we secure a picture of two bunches of grapes growing on the same branch of a vine. One is neglected as far as the attention of the gardener is concerned, whilst the other receives all necessary treatment from time to time. In due course both bunches have come to maturity, and we see at a glance the contrasting results. The bunch which has been neglected by the gardener and allowed to grow in its own way consists of an almost solid mass of berries, unshapely and ill-developed, with many showing signs of rot. On the other hand we see the bunch which has received the careful attention of the gardener. Here is a magnificent bunch of grapes, fewer in number, but with

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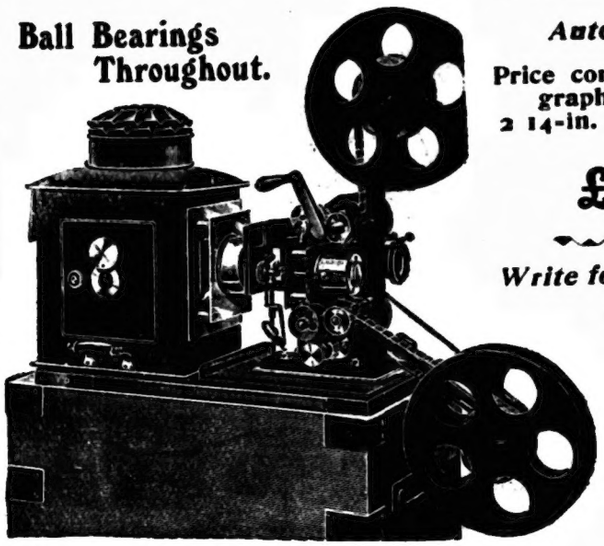

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W W

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Messrs. OTTOLENGHI, makers of

**The Aquila Films**

have promised delivery of a new subject this week entitled

**The Dynamite Throwers**

a thrilling dramatic subject with many new features.
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very berry perfectly developed and shapely, the whole presenting a product fit for a prince's table and the palate of a queen. The true purpose of the educational film has been accomplished because we have been definite in our scheme. The negative result has been simultaneously contrasted with the positive, whilst the seeker after knowledge has learnt by observation one point at least in the cultivation of the vine.

**Adhering to Original Object.** The foregoing has been given merely as an example of definite methods of instructions which cannot otherwise be given, except by the observation of the real thing in nature itself. It would probably be a temptation to some to lengthen the film by showing the subject from the consumer's point of view, and some very pretty picture's might be the result, yet by so doing he would be departing from the original object in view, obviously that of teaching a certain person a particular operation or trade. Every trade, profession, science and art being, as they are, full of points not apparent to the casual observer, yet imperative to his progress when finding one of such to be his calling, it is at once manifest that such points should have the attention of film makers, and their methods of treatment should be somewhat on the lines we have endeavoured to indicate.

# Round the Provinces.

## A SELECTION OF HOLIDAY PROGRAMS.

**Poole's** Myriorama paid its regular visit to the Colston Hall, Bristol, for Christmas week and showed a number of good films with its other well-known turns.

**Pringle's** Animated Pictures are featuring the Thaw Case at the Park Hall, Cardiff, but it was removed from the bill on Christmas Day and for the Children's matinee on Saturday.

**Jury's** Imperial Bioscope are putting in a week at Watford, beginning on Monday, December 30 last. The program includes a number of good variety turns in addition to the pictures.

**On Friday** last, a tea and kinematograph entertainment was given to nearly 1,200 poor children in the Corn Exchange, Doncaster. The exhibition was carried out by Messrs. Bagshaw & Son, of that town, and was highly appreciated by those present.

**Mr. S. Carter's** pictures are again at the Assembly Rooms, Leeds. Fiji and The South Sea Islands, Cashier's Loyalty, Working Man's Christmas, and Kitchen Maid's Dream are shown, and Miss Hudson sings some illustrated songs.

**Stoll's** Panopticon, Cardiff, did tremendous business on Boxing Day, when no less than four performances were given. The Water Babies was the leading film, and quite a long list of artistes made an appearance.

**At the Central Hall,** Colne, on Monday, Dec. 30th last, Mr. J. Duckworth inaugurated the following program: Nurse's Strike, Sailor's Revenge, Strong Man, Flower Girl, Squally Beach, Bather's Race, Swimming the Channel, Beauty and the Beast, and Arctic Hunting.

**Local** opinion describes the show of living pictures being given at the Rotunda, Dublin, as one of the best entertainments in the town. The Japanese scenes are particularly well appreciated. Scenes of Life in French Colonies and Seville during Holy Week are other subjects.

**At the King's Theatre,** Nottingham, Blue Beard was selected as a suitable pantomime picture, and crowded audiences were the rule during Christmas week, a number of good comics and dramatics being shown in addition.

**The Australian Bioscope Co.** are paying a welcome return visit to the Picton Hall, Liverpool. Forty Thieves was the leading film during the holidays, and there was also a charming variety of the latest comics. Mr. H. Beale as vocalist, and Mr. E. Wilinski a accompanist, greatly add to the success of the entertainment.

**At the** St. George's Hall, Bradford, the New Century Animated Pictures have enjoyed large audiences during the holidays. Among the series they are showing are: Diamond Mining, Working Man's Christmas, A Cromwellian Story, Soldier's Wedding, and Tourist in the Far West.

**The** Saturday Night Popular Kinematograph Entertainments at the Congress Hall, Brighton, continue to do good business. The films include The King at Cowes, Training Cavalry Horses, Mountain Battery Manœuvres, Bulgarian Artillery, Fun on a Battle-Field, and a good selection of comics.

**Mr. Sidney Carter,** at the St. James's Hall, Harrogate, where his picture show has now been running with complete success for some months past, introduced Blue Beard as his chief Christmas feature. The comics included Willie's Magic Wand, The Mesmerist, Disturbed Wedding Party, Bobbie's Dream of Battle, The Recruit, Born Tired, and Trollhatten Water Falls supplied the picturesque element.

**Pringle's** Animated Picture Co. have taken the Park Hall, Cardiff, for a fortnight. A feature of the entertainment is the Chronophone which renders Bedouin's Love Song and Christians Awake. The films include The Miser, The Despatch Rider, Honeymoon at Niagara, Crazy Quilt, Fish Story, Lucky Dog, and Night in Dreamland.

**Leeds,** during the Christmas season, had the choice of visiting two capital picture shows, under the management of the New Century Co. and the United States Picture Co., respectively. The former were at the Grand Assembly Rooms, with A Working Man's Christmas as their leading seasonable subject; the latter at the Coliseum, featuring The Forty Thieves.

**Mr. J. Moir,** manager of the New Century Animated Picture Co., showing at Grimsby, invited some 1,500 of the poor children of the town to a special performance at the King's Hall, on Christmas Day, and the youngsters shouted with delight at the fare provided, such different films as Niagara and The Electric Belt making an equally strong appeal.

**A special program** was presented at the Winter Zoo, Aberdeen for the Christmas season, and will be continued over the new year. For the purpose of this festival, Mr. Dove Paterson put on a particularly good program of film subjects. Diabolo Nightmare. Two Orphans, Bobby's Birthday, Moving Day, and Enchanted Glasses are the chief of these.

**The** St. Louis Picture Co. are paying an initial visit to Ipswich, where they stay for a fortnight. The Haunted Hotel, Adventures of a Bath Chair, Sorrows of a Clown, Soldiers Wedding, and Just in Time. are the pick of the subjects, but the main attraction is the Chronophone which gives a very long performance including songs by Dan Crawley and Will Evans, and a selection from The Little Michus.

**An** excellent entertainment was provided last week at the Victoria Hall, Exeter, by the South African Animated Picture Co. Properly enough the leading subject was Diamond Mining in South Africa. Spanish Postcards were greatly appreciated, and the comics, including Absent-Minded Professor, Little Tich, and Catch the Kid, were also well selected. A good portion of the program was occupied by a high-class variety entertainment, under the management of Mr. Horace Livermore, of the famous Livermore Brothers.

**JOHN WRENCH & SON,**

**Manufacturers of Optical and Scientific Lanterns, Accessories and Kinematographs**

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**10 a.m.** Leaving Boulogne Harbour.
**Mid-day.** Gale Blowing.
**3 p.m.** Throwing Out 3 Miles of Net.
**8 p.m.** Moonlight Scene.
**Midnight to 9 a.m.** Hauling in Catch.
**10 a.m.** A Welcome Repast.
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**IMPORTANT.—We are making special arrangements to take the Cup Tie between Everton and Tottenham Hotspur on January 11th. Further particulars next week.**

**—— New Testimonials arrive daily for the CINEMATOPHONE. ——**

## The "Walturdaw" Co., Ltd.,

**—— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. ——**

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# Topical Pars.

### Lantern Lectures of the Week.

| Delivered at | Subject | Lecturer. |
|---|---|---|
| Sutton ... ... | Early Days of the Mother Church of England ... | Rev. A. R. Light. |
| Llandrindod ... | Syria and North Africa... | The Rector. |
| Huddersfield ... | The Thames from Windsor to Oxford ... ... | A. Houghton. |
| Cuckfield ... | Palestine ... ... ... | W. Herrington. |
| Glasgow ... ... | Some Methods in Astronomical Spectroscopy | A. D. Ross, M.A., B.Sc. |
| Middleton ... | The Home of Santa Claus | I. Foggin |
| Eaton ... .. | The Wreck of the *Stella* | Rev. H. Blathwayt. |
| Manor Park ... | Socialism and its Perils ... | J. A. Slater. |
| Harrogate ... | Earthquakes and Upheavals | Cecil Carus-Wilson. |
| N. Quuensferry ... | Wonders of New Zealand | R. Dunlop. |
| York ... ... | The Commercial Travellers' School ... ... ... | C A. Thompson. |
| Kempston ... | West India... ... ... | C. Kelvey. |
| Birtenshaw ... | A Trip through the Yorkshire Dales ... ... | A. Bolton. |
| Royal Institution | Asttonomy, Old and New | Sir D. Gill. |
| London Institution | Three Days of Open-air Geology ... ... ... | Prof. Greville Cole. |
| Tatham ... ... | Belgium and the Ardennes. | Rev. A. S. Roberts. |

**One of** the leading features of the Christmas festivities at the Brompton Hospital for Consumption was a kinematograph entertainment, for which Mr. Tom B. Mercer, well-known in connection with the Regent Street Polytechnic, was responsible.

**With the** surplus of the fund which Lord Strathcona placed at the disposal of Lord Provost Sir Alex. Lyon, of Aberdeen, the latter has been able to give pleasure to a large number of poor children of the city. At Christmas time 200 boys were entertained in St. Catherine's Hall to a substantial meal, followed by a kinematograph display, and a day later 200 girls enjoyed a similar treat.

**In Mr. Robert Arthur's** pantomime "Aladdin," at the Adelphi, the management has had to call in a kinematograph to portray the adventures of the wicked uncle and his nephew. The two are seated in a motor of fearful and wonderful proportions, and the film shows this car climbing the perpendicular face of a mountain, spinning on an icy pinnacle, dashing down glaciers, diving through Chinese dwellings and surmounting the great wall of China, before the sheet is lifted and the subsequent adventures of the characters are taken up by the living characters on the stage. Besides enabling the management to present a number of illusions which could not be rendered by ordinary stagecraft, this interlude allows the stage hands time to prepare the elaborate scenery of the next scene.

**A deplorable** incident has occured in the little theatre of Requena, Paris. The building, according to a *Morning Advertiser* telegram from Valence, was packed with children who had gathered to witness a kinematograph exhibition. While a film was being unrolled a spectator saw smoke and a few sparks, and immediately shouted, "Fire!" A panic followed. The spectators made a rush for the exits, and a large number of children were knocked down and trod upon. It was found a few moments afterwards that there was no justification for the alarm. The theatre was scarched, and a little girl was found dead.

**From programs** which reach us, it appears that at many of the Christmas shows the Chronophone was the principal feature on the bill. The popularity of singing pictures is apparently not confined to any particular area, but extends throughout the country, and the drawing power of the instrument is shown in the experience of showmen using it. These say that when the instrument appears at any particular place for a few consecutive nights, it invariably has to return there again within a short time to satisfy the interest raised by its first appearance.

**The enlistments** in the United States army have so greatly fallen below the average in the past year that new methods of recruiting have been adopted says the *Chronicle*. The recruiting authorities are now using the kinematograph for the purpose of illustrating to possible soldiers the advantages of the service. A large number of films showing moving pictures of army and barrack life in all their brightest aspects have been sent to proprietors of all the kinematograph shows in the States, with special inducements to use them as frequently as possible. After these pictures have been shown for a few days a recruiting party moves into the town where they have been exhibited and drums up all the young men of the place. The scheme is working well and enlistments are becoming more numerous. At one place 180 young men were recruited in three days. The pictures show the life of the soldier in garrison, in camp, and in the field, and exhibit him at play as well as at work.

# Living Pictures at Bournemouth.

It is our intention not only to describe visits to London and suburban shows and detail to our readers how they appeal to us, but to take a wider field in reporting both the good and bad points of shows out of London, so that other exhibitors may learn what to imitate and what to eschew in their own programs.

The kinematograph has long been associated with Bournemouth, for was it not at the Shaftesbury Hall that

WEST'S PICTURES

made for themselves a home and, under the thorough and straightforward policy of Mr. T. J. West, are looked upon by visitors and residents alike as an entertainment well worth the admission money?

The Modern Marvel Co.(Ltd.),is the company which introduces this exhibition and the advance manager, Mr. Fred Smith, certainly understands the art of billing, and pulls the string in the right direction for letting everyone in the district know of their arrival for a season of six weeks. It is little wonder that the afternoon and evening performances are well attended by most enthusiastic audiences, who themselves by recommendation add to the successful advertising. The films are carefully projected by Mr. G. Hastings-Philps, and every one we saw was of splendid quality, in good condition, and each subject placed in an order that gave the best contrast and most effective result. We looked in on two occasions and found a change of program and transposition of items which made the second program equally as interesting as the first. Such films as Aylesbury Ducks, Love of a Smuggler, An Exciting Journey, Wonderful Magic Lantern, Animal and Bird Sagacity, An Old-Fashioned Harlequinade, Towing the Bow of S.S. Suevic, Mystery of a Cab, The Mistletoe Bough, Blue Beard, and other seasonable and up-to-date subjects were shown.

The seating arrangements of the excellent and suitable hall are placed so that the central and raised back seats are for the more expensive parts and the huge screen situated in a well-elevated position gives those in every part the fullest chance of viewing the pictures. Mr. West, as general manager, keeps a ready eye for everything to perfect the show, in which he is ably seconded by his local representative Mr. Fred Smith. In the interludes he believes in having the best, and Mr. Ronald Bagnall entertains in a clever manner, and Madame Newbold Thorpe sings charmingly; Miss Mona King (violinist), Mr. Robert Green (comedian), and the Sisters Coutts are also appearing during the season. Mr. T. W. Kingston, as manager and raconteur, we should like to hear more of. The titles are shown on the screen, and if he could give further information and description—say of a film like Animal Sagacity—and dispense with the piano, at which Miss V. G. Head ably presides, for a film here and there, it would be appreciated. The manufacturers we are sure, would gladly give him all he needs if asked. We were well pleased with the show and the atmosphere of refinement which pervades the entertainment.

THE WINTER GARDENS

continue to make living pictures part of their attraction, and Mr. George Beaumont has charge of them. We were disappointed to find them used as the concluding item, and that the same set of films was used at both our visits.

Among the films presented were Liquid Electricity, Enchanted Glasses, Transformation, Voyage of a Star, a Goodnight, Santa Claus, The Golden Beetle, Dumb Sagacity, Economical Trip, and The Two Mites. The projection here was all that could be wished for, and undoubtedly the large audience fully appreciated the living pictures, and would have more had they been made an interlude to the music instead of a concluding item.

AT THE BOSCOMBE HIPPODROME

The Moir-Burns Fight was a prominent attraction and, needless to say, the extensive billing of this subject helped materially to get a good audience during the holiday season.

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## "Heptoic" Projector.

The Mechanism shown with large size Darlot Lens, Heat-Shield, Automatic Cut-off, Shutter, Spool Support, Automatic Take-up, Lantern Objective, with Flash shutter, Extra "Gate" Springs.

Polished oak sliding base, with massive brass swivel attachment, adjustable stops.

Large size Russian Iron Lantern with Polished Brass Slide Stage, Carrier-Grip, Telescopic Draw-Tube, Meniscus (Herschel combination) Condenser.

**The Outfit complete, £33 6s. 8d.**

**Discount on Application.**

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No. 1702. Length 400 feet. Price £10 0s. 0d.

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## L.C.C. Regulations.

### USE OF KINEMATOGRAPH IN PREMISES LICENSED BY THE COUNCIL.

*Approved by the Council, October 16th, 1900, and January 30th, 1906.*

1. No kinematograph, or other similar apparatus involving the use of a lengthy combustible film, shall be exhibited on premises licensed by the Council, until the Council has been satisfied that all reasonable precautions have been taken against accident and danger to the public.

2. Notice of any intended exhibition shall be given to the Clerk of the Council by the licensee of the premises in which such exhibition is to be given, and the licensee shall be held entirely responsible for the proper and safe use of the apparatus. Such notice shall be given at least three days before the first day of exhibition. Opportunity shall also be afforded to the Council's inspector of inspecting the apparatus before the public exhibition takes place, in order to allow time for any necessary alterations to be carried out and approved by the Council. No gangway or exit must be in any way effected.

3. The kinematograph shall stand in a suitable fire-proof room or closed sheet-iron box of sufficient dimensions to allow the operators to work freely and fitting closely to the floor, which shall be covered with fire-resisting material within such room or box. The door or doors shall open outwards and be self-closing, and of the three windows which are necessary in the front face of the enclosure, the centre one shall not exceed 8 inches square, and the windows on each side shall not exceed 6 inches square; a flap screen, to cover all these three holes, shall be fitted and actuated both from the inside and the outside of the enclosure; the space separating the audience and seats from the iron enclusure shall not be less than 2 feet in width at the sides and in the front of the enclosure, and the space at the back where the door is situated shall not be less than 6 feet from the enclosure. The audience shall be completely excluded from the above space around the enclosure by a suitable barrier. No unnecessary combustible material shall be within the enclosure, and, as far as possible, all necessary combustible material shall be rendered fire-proof, or shall be enclosed in fire-proof receptacles. The part of the film immediately opposite the lens shall be provided with an apparatus which prevents the film, if kindled, from burning towards either of the spools.

4. The body of the lantern shall be constructed of wood or other non-conducting material, and shall be coated inside with asbestos; it shall also have an inner lining of sheet-iron, and an air space shall be left between the iron and the asbestos lining. In the bottom of the lantern shall stand an iron tray, which shall be surrounded by a vertical edge at least 1 inch in depth. The lantern shall be provided with a metal shutter, which shall fall freely between the source of light and the condenser. This shutter shall be immediately dropped in the event of any accident to the apparatus or stoppage of the film, and shall only be raised when the film is in motion for the purpose of projection. One of the firemen of the establishment shall be in attendance near the apparatus with a wet blanket and two buckets of water.

5. Where possible the electric arc light shall be adopted as an illuminant, the usual rules for securing safety in an electric installation being observed. Ether and other inflammable liquids shall not be employed under any circumstances for producing light. If limelight be used in the lantern the general regulations for its safety, which are issued by the Council, shall be complied with, and any additional precautions which the Council may deem necessary for securing safety shall also be adopted. The use of acetylene gas, other than "dissolved acetylene" is prohibited. Where dissolved acetylene is used the conditions set out in Order No. 6 of the Secretary of State, made under the Explosives Act, 1875, must be complied with and thegas must not be allowed to come into contact with copper or copper alloys.

6. The space in which the kinematograph stands shall, where possible, be illuminated by electric glow lamps; but a miner's safety lamp may be substituted, if necessary. No naked gas or oil flames, or matches shall be allowed in the space. The lighting of the hydrogen flame in the lantern shall be accomplished by means of an electric lighter.

7. The films, when not actually passing through the lantern, shall be kept enclosed in metal cases. The film which is passing through the lantern shall be re-wound either automatically or by hand, upon another bobbin as fast as it emerges from the lantern front.

8. Not less than two, nor more than three, operators shall be engaged within the lantern space, and no other persons shall be within the lantern enclosure during the exhibition. The whole duty of one of the operators shall consist in taking charge of the film after it has passed through the lantern.

9. The licensee shall be held responsible for the employment of competent, experieneed operators, and shall be prepared at any time to supply to the Council satisfactory credentials in this respect.

10. Smoking within the lantern space shall be absolutely forbidden at all times.

11. The Council reserves to itself the right of modifying any of the above regulations and of requiring the adoption of any further precautions, in addition to those specified above, as circumstances may require.

G. L. GOMME,
*Clerk of the Council*


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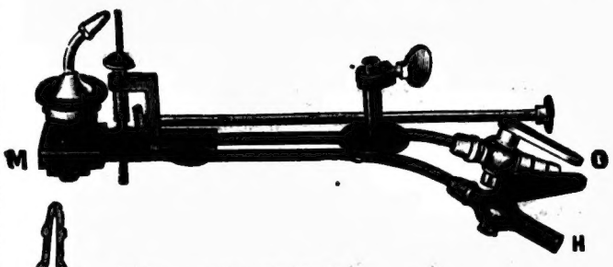


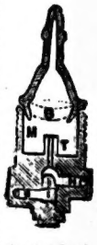

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Cinematograph Specialists.

THE

# GAUMONT COY.

## A Happy and Prosperous New Year

**To all our Friends and Patrons, whoever they are and wherever they be.**

## The World's Champion Tenor.

No. 1815. Length 332 ft. Price £5 10s. 8d. net.

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### CHRIST'S NATIVE NAZARETH.

The very thing for the Season. Historically and Traditionally True.

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# The Electric Light in the Optical Lantern.

By C. M. S.

No. VIII.

The most convenient form of artificial resistance is that afforded by coils of metal wire. Metals vary considerably in their intrinsic resistivity, and in many cases that quality alters in any one metal with variations of temperature, As the electrical energy which is absorbed by the resistance is converted by it into heat, it follows that a metal should be chosen that does not alter its conductivity with alterations in temperature, for the wire of which a resistance coil is made is bound to get very hot indeed. Iron wire is the cheapest material of which to make a resistance coil, but that does not fulfil the above condition very well. However, arc light work is a very different thing from standardising instruments, and these slight variations in resistance are of very little consequence. German silver is a much worse conductor of electricity than iron, and therefore the same electrical resistance can be made up of a much smaller quantity of wire of this alloy. It also has the advantage of keeping moderately constant resistance through very wide variations in temperature. Better still, in both these respects, is the alloy known as "Platinoid" which can be procured in the form of wire of various sizes from the Scientific Manufacturing Company, New Oxford Street, London, or London Electric Wire Company, of Golden Lane, Shoreditch, for this is the material that I have lately used exclusively in the construction of resistances.

In making a resistance coil there are two chief things to be considered. Firstly, the wire must be of sufficient length to afford the required resistance; and secondly, it must be thick enough to carry the current required without getting dangerously hot. The thicker the wire, of course, the less resistance it offers to the passage of the current; the cooler it will, therefore, keep under a certain strain, and the greater will be the length required to give a certain number of ohms. The "happy medium" between length and thickness is the thing to be aimed at. I have found that No. 14 S.W.G. platinoid wire, if properly wound, with plenty of room for cooling currents of air to pass between the coils, is quite large enough to carry 15 amperes for any length of time without undue heating. Four pounds of this will give a resistance of over 7 ohms, which is a great deal more than is required for a 15 ampere arc on a 100 volt circuit. But it is a great advantage to have a resistance sufficiently large to be useful on a circuit of higher voltage, which is occasionally to be met with, or to be able to turn down the light to about half the power for use in smaller halls. It is not a difficult thing to construct a variable resistance that, by means of a sliding conductor and several contact points, is easily controllable to any desired extent, and the operator will find that such an instrument is an inestimable boon. A coil of definite resistance is, naturally, still simpler to construct, and where a constant amount of current is always required on one circuit of constant voltage is probably all that is requisite. The quantity of wire for this is easily calculated from the above data.

It has been said that when an electric current is made to traverse a wire which offers any considerable resistance to its passage, part of the electrical energy will be converted into heat.

In the previous case this consummation was purposely brought about in an artificial resistance, or rheostat, in order that the surplus pressure of the electricity might be frittered away, and the voltage reduced to that required to operate the arc lamp. But as may be supposed, the same thing will occur in the wires which convey the currents to the lanternists' table, and from one point to another, if those wires offer resistance to its passage. Wires of infinite conductivity—that is to say, of no resistance—are not to be had at any price, for there is no such thing as a perfect conductor. Hence it follows that care must be observed that all wires employed are sufficiently large to carry the amount of current they are destined to carry, without offering suffiicient resistance to its flow to cause them to become perceptibly heated.

Tables showing the conducting power of wires of different sizes, and the amount of loss through resistance of each when certain strengths of currents are passing are to be had from various sources. Most of them are calculated on the assumption that a current of 1,000 amperes requires a conductor of approximately pure copper, having a sectional area of one square inch. This is the basis on which the wiring of installations is usually carried out, and from a view of all round economy, it is a very fair one. But it is not the lanternists' desire to convey the electric current from the point at which it is available on the mains to his table with as little drop in voltage as possible. Indeed, a loss in this respect is rather an advantage than otherwise, for it will reduce the necessary amount of his artificial resistance.

What he has to bear in mind is that his wires do not offer sufficient resistance to the passage of the current to raise their temperature to any source of danger. No. 13, B. W. G. copper wire on the above mentioned basis of calculation is capable of carrying a current of 6.6 ampéree, but for the purposes of lanternists, where economy in voltage is not a matter of consideration, such a wire may be taken as all sufficient to carry his current of 15 ampères. They will do well never to use a smaller wire than this, or a compound flexible wire that does not contain the equivalent in each strand—if a a double conductor—of a No. 13. wire.

*(To be continued).*

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# Review of Latest Productions.

"The Staff of Life" (Hepworth) is an industrial subject of a particularly interesting kind. It illustrates the making of bread in all its stages from the actual cutting of the corn to the departure of the customers with their loaves. The first scene shows a typical harvest, a reaping machine cutting the corn, tying it into bundles and throwing it aside for collection later Farm hands soon appear and do this work and we follow the corn to the granary and watch the process of converting it into flour, the latter being packed into large sacks and delivered to the bakery. Here an interesting series of views of breadmaking by machinery follows, the kneading, shaping and other processes all being performed by mechanical means, and the last scene shows a long row of carts waiting outside the factory in the early morning and departing filled with loaves for the supply of the retailers, the latter's customers finally being shown leaving with their purchases.

The Warwick Trading Co's film for the present week is a beautiful series of views, mainly steamboat panoramas, of "Unknown Brazil." The photography of this subject is of a high level throughout and in parts is perfect and the various tints representing sunset, moonlight, etc. are most effective. Perhaps the most striking scene is the final one, representing a waterfall and the wildly beautiful country surrounding it, but the shadow effects on the smooth but swiftly flowing water to be seen in a water panorama taken from a steamer are very striking. There is also a good view of the dense interlaced jungle and of a party of tourists descending a precipitous cliff with the aid of sure-footed native horses. This film is at present in the program of the Empire, Leicester Square.

The Nordisk Co. have issued a film with the title A Mesalliance. Two sisters, who make a living by dancing at second-rate music halls, attract the attention of a military nobleman, and he marries one of them, to the great anger of his very aristocratic mother. After two years of married life he is called off to the war in Africa, falls into an ambush and is reported dead by an officer who has seen him unconscious on the field. When the news reaches home the mother-in-law immediately turns the wife out of the house, and the latter suffers many privations. The Baroness pays her a visit one day, with the object of securing the child from her, but during the argument between the two women the Baron himself, alive and flourishing, makes his appearance, and in the approved style turns the old lady from the house.

In the direction of sensational films the Vitagraph Co. have a particularly high reputation, and this week they issue a film of this class, with the title The Despatch Rider, which is one of the best things they have done. The story takes place during the American Civil War, and the first scene shows us a messenger leaving a Federal camp with despatches, with which he has to break through the rebel lines. As he attempts to pass the enemy's sentries he is sighted and an exciting chase follows, in the course of which he sustains some severe wounds, but manages to reach a cottage before he is overtaken. He is welcomed by a girl, who takes him in and, with the assistance of her mother, attends to his wounds, and when the Confederates appear the two women send them off on a false track. When the soldier comes to himself, he explains the situation to his hostess. Then she takes the despatches from him, mounts his horse and sets out in his place. A particularly effective scene shows her arrival on the battle-field. As she gallops up to the General to whom the packet is addressed shells are seen bursting on every side, but she reaches him safely, and he hands her a medal as reward. With this she returns to the hut, and, we are led to believe bestows both herself and the medal on the wounded soldier.

From the Edison Manufacturing Co., Orange, New Jersey, we have received particulars of a new comic entitled Laughing Gas. This is the story of a young lady who pays a visit to the dentist, takes the gas, and under its influence has an aching tooth removed without pain. Unfortunately, the effects of the gas last too long, and on her way home the young lady is afflicted with an irresistible attack of laughing, which no circumstances can stop. In the street car her hilarity is infectious, and the whole of the passengers roar in sympathy, until she leaves. In turn she then disturbs a German street band, who cannot play and laugh at the same time, and a seller of statuettes, who drops one of his wares. This leads to the young lady's appearance at the Police Court, but she effectually overcomes the magistrate, who with tears rolling down his face, orders her discharge. Various other adventures follow, and at the end the young lady is still laughing. Fuller particulars of this subject may be obtained from the Company itself, on mentioning the K. & L. W.

Toilers of the Sea, which the Walturdaw Co. issue, is undoubtedly one of the biggest things recently done in kinematography. The film illustrates the operation of trawling, and was taken during a 48 hours' trip on a steam trawler off the French coast. The effectiveness of the subject is largely due to the circumstance that the weather was very rough and the seas high. In one part of the film, as the vessel sinks into the trough of the sea, an almost perpendicular wall of water is shown on the sheet, in the middle of which a small fishing boat hangs precariously, as it seems, in mid-air. Of the other scenes, perhaps the most effective is that showing the setting of the three miles of net used by the fleet, and the subsequent hauling in of the catch, which is seen to be a good one. There are also a number of dainty effects, among which a moon-light scene is noticeable, and this subject as a whole is, without doubt, one which stands out above the ordinary level of subjects. Showmen and exhibitors should at least inspect it.

Walturdaw are also exploiting a very ambitious industrial subject, The Making of a Modern Newspaper. This should also be a success, for as a record of a most fascinating industry it is of great interest. We are shown all the departments of a great daily, the editorial, advertising and printing departments, the artist at work on his daily cartoon, receiving "want" ads. on the telephone, the chief reporter and his staff, etc.

The Walturdaw Co. announce that they are filming the English Cup Tie between Everton and Tottenham Hotspur at Liverpool on January 11th.

Another film taken on the beautiful Brittany Coast is issued by the Urban Co. this week, and, as before, the leading characters are selected from the simple fisher-folk of the district. The subject issued this week has as its title A Waif of the Sea, and opens on a barren rock in the midst of the water. On this a ship-wrecked woman is seen supporting life by means of limpets and similar food. As she clambers about on the rock she finds an empty bottle, and seizes an opportunity to put a message into it and cast it into the sea, where it is carried out by the tide. The next scene shows a fishing village on the mainland, as the fishermen are putting out to sea. Two partners, an old and partly crippled man and a handsome young one, come across the bottle floating in the water and read the message. They return to shore, but none of the fishermen care to venture out again, and the cripple sets out by himself, rescues the girl from the rock, and brings her to land. A series of views then follow, illustrating the convalescence of the waif, and it is obvious that the cripple,

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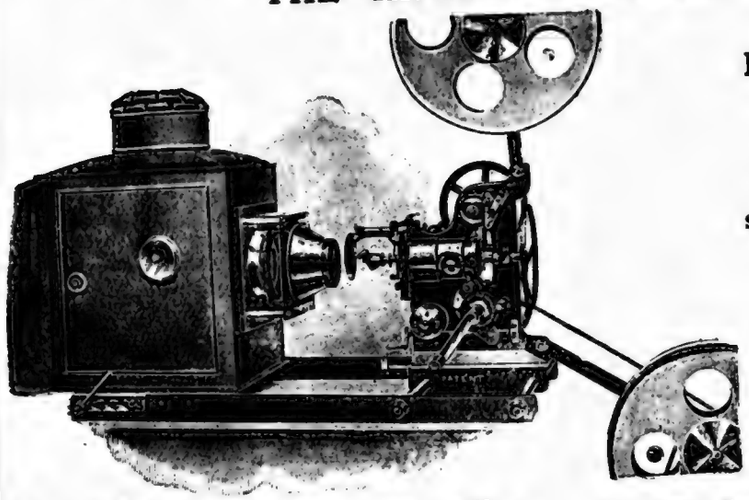

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who was responsible for her rescue, and his handsome partner are rivals for her affection. The young man, of course, is successful, and the old one resigns his claim. The interest of this subject does not depend so much upon its plot as upon the extremely picturesque views of sea and shore introduced, and for these qualities alone it should be a success.

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"A Generous Vagabond" is a film of Normandy life also issued by Urban's. The hero a tramp, and in a series of scenes he figures as universal benefactor and friend. At the outset he is seen resting by the road-side. A washer-woman approaches with a bucket of water, gives him a drink on his request, and after repulsing an attempted embrace, goes on her way. The tramp also proceeds, and the next scene shifts to the harvest field, where a number of workmen are cutting down the corn by hand. One of the men has a visit from his wife and child and we follow these as they return to their cottage. A river runs just near, but while the child is drawing water from it she falls in and is rescued by the vagabond, who turns up opportunely. He is rewarded by a bag of money and proceeds on his way to assist a couple of maiden ladies, who cannot pay their rent, and who are seen receiving a writ in a very effective scene representing the interior of their cottage. A sale of their furniture, follows but the vagabond arriving in the middle of the proceedings and hearing how things stand, quickly pays the debt and takes his reward in the affectionate hugs of the two women.

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The Urban Co.'s leading film is The Recruit, an amusing account in picture form of the trials during the first month in barracks of a French conscript. The raw young man, taken apparently from a quiet home and plunged into the strange life of the army, suffers a great deal at the hands of mischievous comrades and of his official superiors, but is at last convinced that he is as good a soldier as any of them, a belief which leads him into further trouble and, as a climax, to the cells, where we leave him. Practically every scene of the subject abounds in humour, but the most laughable is undoubtedly that which shows him on the parade ground, the chief character here proving that his abilities as an amusing actor in pantomime are of a high order. He drops his rifle on his toe and weeps, marches straight forward when the rest of his troop have right about faced, and when instruction in boxing of the French order is being given follows instructions so earnestly that he bowls over the sergeant and a number of his companions. A previous amusing scene has shown him suffering at the hands of his room mates during the night, the latter bursting his pillow and upsetting his bed in the course of a rough and tumble. Laughter will also be caused by his sufferings at the hands of the orderly giving out uniforms. The close of the film illustrates the new soldier's first day out. Wandering along the road admiring his reflection in the shop window, he fails to note an open sewer trap and falls through. Below, he wanders about for some time and finally falls to sleep beneath an inlet through which water runs and spoils his uniform, while a large number of rats creep over his legs. Here he is found by a sewerman who takes him up to the street, and the soldier makes his way back to barracks to be instantly arrested and put in the cells.

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Gaumont's issue Cheap Beer. In the first scene two untidy vagrants clap eyes on a brewer's dray which is pulled up beneath some sheltering trees while the drivers are refreshing themselves in an adjacent lunch bar. They turn on the tap of one of the barrels and run some hose piping through a hole in the fence. In the next scene their intention is made evident, for at the open end of the tubing at the other side of the fence, the two rascals are seen dispensing cheap beer to a crowd of eager customers who tumble over each other in their excitement. Of course the street urchin cannot be left out, and he appears on the scene; his temper is roused through being barred the beer, and he goes off to give information. The draymen appear on the scene and catch the thieves, whom they bind with ropes and carry off to the brewery yard. Here the renegades are swamped with free beer—not inside this time, but outside, and like two half drowned rats are glad to make their escape.

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Music Hath Charms is also a Gaumont subject. Two itinerant musicians commence serenading in a quiet suburban street, and the truth of the saying that music hath charms is fully exemplified in the scenes which follow, showing the many and various effects on the many and various people to whom the music is wafted. The housewife, busy with her broom, stops in the middle of her duties and settles herself to a quiet solo waltz, while in her imagination the homely broom becomes a mandoline. Then we have the interior of a police court, where half a dozen stalwart constables are vainly struggling with a ferocious looking hooligan. The strains of the music are wafted in on the air with marvellous effect, for the ruffian certainly grows as quiet as a child, and the burly constables are moved to tears. In the next scene we see a newly married couple who are quietly seated at a dinner table for two. The strange and enthralling music penetrates the stillness of the room. The young people are affected so much that they sublimely drift into each other's arms, and the young wife lovingly nestles her head on to the broad shoulder of her manly husband. In the closing scene we see two old maids who have, as the saying goes, one foot in the grave and the other out. These old ladies are strangely affected by the entrancing music, to the extent that one hardly knows at what time they are laughing or at what time they are crying. The last scene shows the musicians reaping the harvest of their labours, and congratulating each other they disappear into the oblivious darkness of the projection saloon.

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## An Indispensable Book for Showmen.

Up to the present the living picture exhibitor and showman has lacked a really reliable handbook, which should contain all the available information as to routes, fairs, etc., which is so essential to his business, and the difficulty of securing such information from other sources being notorious, the want has been keenly felt. It has, however, been very well supplied at last by "The Gaumont Showman's Directory, Diary and Road Map," a copy of which has just reached our office. We have no hesitation in saying that this book is absolutely essential to every showman, both of living pictures or of other things who takes his business seriously.

The main features of the book, which is tastefully bound in leather, and is furnished with a pencil and diary for 1908, are a large road map of the United Kingdom (the last passed by the Royal Geographical Society), and a carefully prepared table of towns throughout the British Isles, with their population, places of entertainment, and a reference number enabling one to look up the position of each on the map and so find the quickest and most direct route to it.

This valuable book is being distributed without charge by the Gaumont Co., and a copy will be sent to any showman or exhibitor who drops a post card to Chrono House, mentioning this paper. We are informed that the book will make its appearance annually in a revised and improved form, the idea for the present issue having occurred to Mr. W. J. Stock, of the Publicity Department, at too late a date to admit ot anything more elaborate than the present form of the book. This gentleman is to be congratulated on his work as it stands, and if other features of interest to showmen are introtroduced—a list of fairs, for instance, and of firms supplying the showmen's needs—there is no doubt that many persons in the trade would be prepared to pay well for it. As it stands, it should be worth money to the showman.

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**Readers who buy films through our notices, or through our advertising pages, would confer an obligation or us, if they would mention the fact when writing to the makers.**

**Sydney Carter's** pictures are paying a very welcome return visit to the Temperance Hall, Huddersfield, where they are scoring an even greater success than that which they made at the Town Hall on their previous visit. The chief films are Children's Reformatory, Yellow stone Park, Chain Making, Little Conjurer, Comic Band Contest, Foster Father, They Would Play Cards, No Smoke without Fire. Life of a Trout, Baby Elephant and Tommy's Box of Tools.

## TRADE FOOTBALL.

The Gaumont and Hepworth Companies played a football match on Saturday last, at Freeman's Ground, Champion Hill, this being a return match to that played last season on the Hepworth Co's ground. Gaumont's won the toss and played with the wind during the first half, which was evenly contested, the score sheet being blank at the interval. During the second period Gaumont's scored once and their opponents failing to reply, the final score read Gaumont Co. 1, Hepworth Manufacturing Co. 0.

After the match, the Gaumont Co. entertained their guests to tea, followed by a concert. Mr. Parfrey, for Hepworth's in a short speech, expressed the visitor's pleasure at the hospitality extended to them, and after Mr. Welch had suitably replied, a number of songs were given and every one spent a very pleasant social evening.

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## Max Darewski and the Chronophone.

Apparently there are no limits to the possibilities of the chronophone. Gaumont's have now added yet another striking number to their subjects. Had any of our readers been so fortunate as to have been in the vicinity of "Chrono House" in the morning of Sunday, December 22nd, 1907, they would have been surprised to have seen many distinguished instrumentalists entering the well-known building, particularly would they have noticed a private brougham which drew up at the door and from which descended a lady and gentleman and their son, a boy of about ten years old. To many the lady and gentleman would have been unknown, but no one could have helped but recognise in the boy, with the striking face and taking personality, the marvellous young composer and conductor, Max Darewski. The young genius with his parents was conducted to the magnificently equipped studio at the top of "Chrono House," where a full orchestral band was already assembled. Here "young Max," as he is generally known, quickly got his men together and with baton in hand struck the introductory bars of his own masterly composition "Nelson's Victory," while in a corner an operator stood skilfully turning the handle of a Kinematograph camera. "Nelson's Victory" concluded, the strains of the "Royal Standard" filled the building. In the meantime the operator still continued his work with the camera in the corner. "The Royal Standard" finished, yet another piece of music was necessary to finish Darewski's work for that morning, and this peculiarly interesting performance closed with the "March of the Light Cavalry." This interesting work was accomplished in the quiet hours of a Sunday morning when "the centre of the universe" was taking its rest, and the Gaumont Co. are to be congratulated on having procured so brilliant a musician for the purposes of singing and talking pictures. The intrinsic value of these pictures at the present day need not be mentioned, and the value of them a few years hence when the young composer has grown to manhood, and his reputation as a master of music and conducting has become a household word, cannot be adequately estimated.

**According to** *Science Siftings*, Dr. Kohler, of Wiesbaden, has shown in *x*-ray photographs the movements of both normal and diseased lungs. The pictures were obtained by prolonged exposure of 20 seconds, several *x*-ray impressions being combined, and about sixty pictures were taken for each respiration, each of 20 or 22 phases of inspiration and expiration being projected two or three times successively. Some details brought out have never before been observed.

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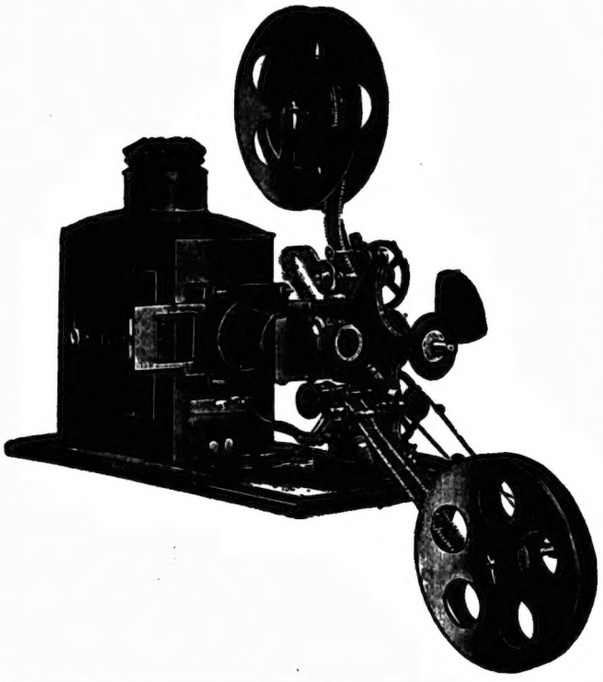

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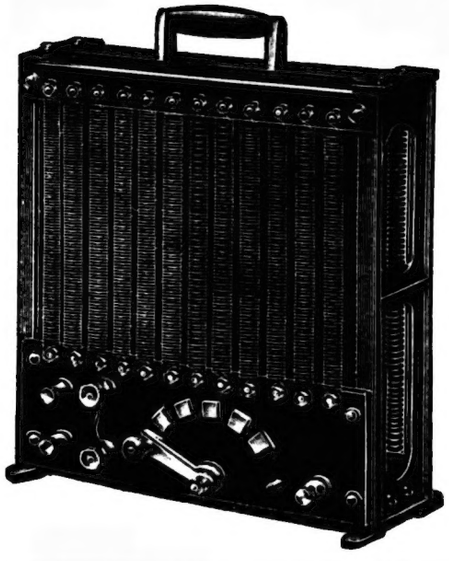

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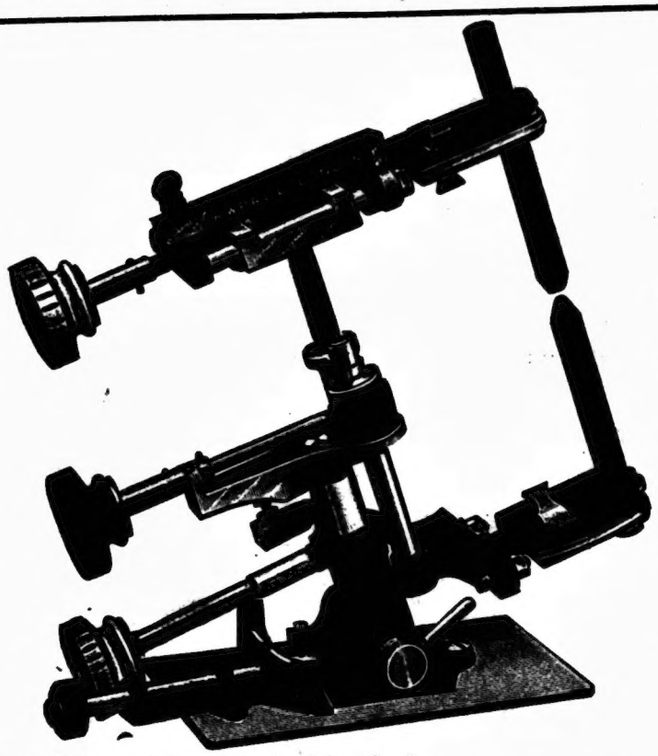

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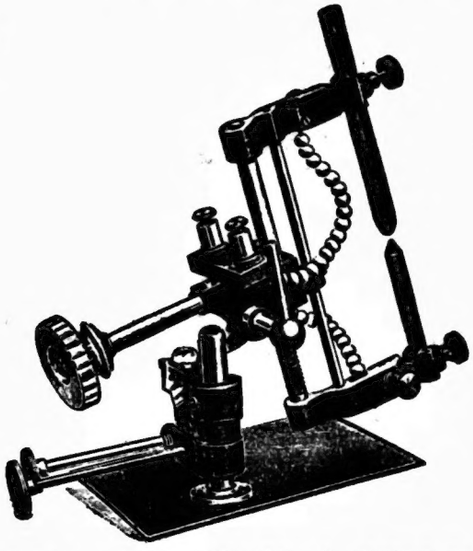

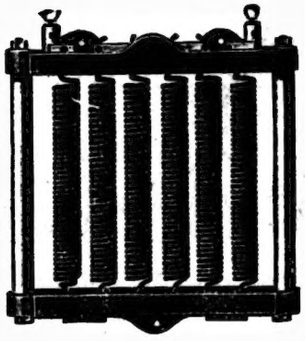

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